

CANADIAN MOVING PICTURE DIGEST

Vol. 23, No. 30

TORONTO 2, CANADA

November 21st, 1931

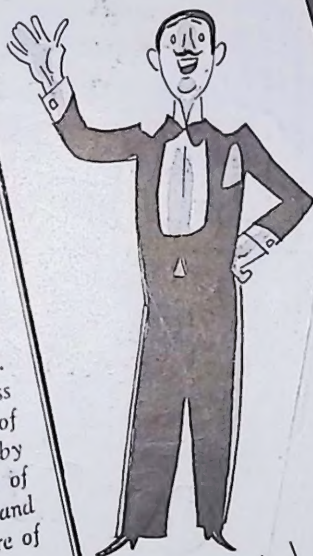
HIS MINUTE-AND-A-HALF SPEECH FROM THE STAGE PUT OVER "SIN of MADELON CLAUDET"—

*They beat "Susan Lenox" business with "Madelon Claudet"
by showmanship in Wilkes-Barre and Scranton, Pa. —*

COPY OF SPEECH THAT SOLD TICKETS!

(To be delivered following the trailer)

"May I ask your attention for one moment. It is seldom that I have occasion, as Manager of this theatre, to come before you. You have just witnessed on the screen an advance description of 'The Sin of Madelon Claudet'. Until you see the picture for yourself you cannot know what a wonderful picture awaits you. In all the 20 years of the silent picture's existence, in all the 4 years of talking pictures there has been nothing to equal 'The Sin of Madelon Claudet'. I have been in the motion picture business for many years and I have seen hundreds of pictures. I have never been so thrilled by any picture as I have been by 'The Sin of Madelon Claudet'. I most sincerely and earnestly state that it is the one picture of this year you must not miss!"



Congratulations to George Walsh, Divisional Manager of the Comerford Circuit and inventor of a swell box-office idea. His idea, used so successfully in Scranton and Wilkes-Barre, Pa. appealed so much to D. J. Chatkin of Publix, that it is now in use over that circuit playing "Sin of Madelon Claudet".

(See Inside Cover)

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

HERE ARE THE ADS that backed up Mr. Walsh's speech and pulled in the crowds in Wilkes-Barre and Scranton.

ADDED SHOWMAN IDEAS!

Special preview for reviewers to insure getting reviews in advance of opening. Preview in Old Folks home got publicity and cartoons. Photographer tie-up gave few passes to mothers ordering photos of their sons.

A New Screen Star
When an actress in her first venture on the screen grasps an undoubted place in the first rank of motion picture stars, it is an occasion worthy of note by a public to whom the talking cinema offers so much the most popular form of entertainment.

A personal preview of "The Sin of Madelon Claudet" inspires a conviction a step farther—that Miss Helen Hayes in her first picture stands a pace beyond the forefront of the stardom ever before achieved by any of the renowned galaxy of favorite actors or actresses. She is magnificent in a role which runs the gamut of versatile human sentiments. From light comedy to the heaviest tragedy, it is all there in the picture presented today by Manager Cosgrove of the Strand.

"The Sin of Madelon Claudet" is from the play "Lullaby," a gripping portrayal of the extremity of sacrifice inspired by Mother Love. Not unlike "Madame X" in theme, it is a far better story, its sordidness artistically lightened, the direction of Mr. Edgar Selwyn in conception, execution, attention to detail, and seizure of opportunity offered by screen mechanism, displaying rare talent.

It is remarkable that after so long a history and so many thousand screen plays, something new and striking can be produced, even by Metro-Goldwyn-Mayer. Constructed on an unattractive foundation, carried through the most reprehensible methods of raising money by a woman for the education of her son, illustrating that total sacrifice of self so characteristic of women, the story raises itself far aloft and grips the sentiment through to an ending which has the good fortune to be happy, giving full play to the invincible law of compensation.

A fine cast, genius of direction, but most of all the advent to the Motion Picture of a new—we think, a great—star, make this picture memorable.

LEFT:
Editorial
In Scranton!

Satisfaction Guaranteed!

For the first time in the history of the Motion Picture Industry the management of this theatre feels that it can endorse without reserve and guarantee its patrons in the strongest most positive words at our command that

"The Sin of Madelon Claudet"
with
HELEN HAYES
LEWIS STONE - NEIL HAMILTON
MARIE PREVOST - JEAN HERSHOLT - CLIFF EDWARDS

Is the finest talking picture ever shown on the screen of this or any other theatre. It is such an entrancing, apposing, delicate story of a mother's love, denied every right except that of sacrifice, that more words can describe its merit. It is an investment in inspiration and if it fails to measure to your entire satisfaction as excellent entertainment we will willingly refund your money.

AL COX, Mgr.
Capitol Theatre

—To Defy The World's Censure For The Happiness Of Your Child?
—To Say "I Am Not Your Mother" While Your Heart Cries Out To Him?
—To Sacrifice Everything For A Great Love?

IF IT IS, THEN THAT WAS

The SIN of MADELON CLAUDET

WITH
HELEN HAYES
AMERICA'S GREATEST STAGE STAR
AND A REMARKABLE CAST
LEWIS STONE, NEIL HAMILTON
CLIFF EDWARDS, JEAN HERSHOLT
MARIE PREVOST
FROM THE STAGE PLAY "THE LULLABY"

You'll weep, you'll thrill as never before at this great picture of mother-love and sacrifice!

Capitol

ALL THIS WEEK
STARTING MONDAY

All This Week At The Strand

No matter what your entertainment plans for this week may be—the STRAND show deserves to be the head of the list.

Come see **HELEN HAYES**, a great stage star, soar to screen fame. NEVER—we mean NEVER—have you seen more powerful acting!

We proclaim this one of the finest pictures ever created. We guarantee you the emotional masterpiece of the year—a strong statement, but true.

Your Money Back If Dissatisfied



THE SIN OF MADELON CLAUDET
with **Helen Hayes**

LEWIS STONE—NEIL HAMILTON
MARIE PREVOST—JEAN HERSHOLT
CLIFF EDWARDS

—AND MORE FOR YOUR PLEASURE—
The King of Comedy
Charley Chase
in
"What a Boso"

Howard Jones on
Football for the Fan
Paramount Sound News
Paramount Screen Song

STRAND

Home of Paramount Pictures



TELEPHONE TIE-UP!

The phone company put two switchboards in the lobby. Free calls for patrons to tell their friends to see the picture.

Note: The two mats above are from the press sheet.

Then he held a midnight show! And got an editorial in the papers! And marvelous reviews! And beat "Suzan Lenox" biz! You can do it too!

METRO-GOLDWYN-MAYER

Pictures For Showmen!

Canadian Moving Picture DIGEST

Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly

Telephone: Trinity 1481

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259 Spadina Ave. - Toronto

RAY LEWIS

Editor and Managing Director

Vol. 23, No. 30

TORONTO 2, CANADA

November 21st, 1931

Elstree vs. Hollywood



IN THE CENTRE of The Digest you will find a reprint from last week's Toronto Star Weekly, headed "Elstree vs. Hollywood." The writer of the Star's article, apparently knows "pictures"; and has an insight into present and future developments as these concern the establishment of a British Film market.

It is quite true that motion picture fans have "shopped" for stars, that a poor, or ordinary picture will get by, if the fans like the star, but it is equally true that several poor pictures, by the most popular of stars, will make that star's pictures flop.

We could mention what happened to Clara Bow and what also happened to Pola Negri. There are several others, not forgetting to mention that Sheik of Sheiks, the late Rudolph Valentino, who were box-office magnets of a phenomenal degree; and who ceased to attract their followers, when the fans started to advertise, by word of mouth, that they did not like the pictures these stars were appearing in.

Popularity is an intangible, illusive, evasive, perishable, but attainable quality. It is not restricted to any one nationality of stars. The world has long acclaimed Italian, Dutch, Spanish, and British paintings, as it has acclaimed the artists in drama, in song, in music, in literature, in motion pictures which belong to all countries.

The success of Norma Shearer of Canada, of Marie Dressler, Canadian, Walter Huston, Canadian, Greta Garbo, Marlene Dietrich, Emil Jannings, Anna May Wong, and so on to a veritable League of Nations in motion picture personalities, together with important representations from the smaller powers, by way of nations, is sufficient to convince us that Art has no boundaries; and that the British motion picture star, man, or woman will create her, or his following just as soon as these stars are sufficiently advertised to the motion picture public, not only through their repeated appearances in motion pictures, but through adequate advertising and publicity.

The British Talking Picture gives us that perfection of characterization, from heroine to waitress in the cast, which is especially peculiar to the English stage.

We have had lavish settings, mobs and mobs, we have had an extravagance of production, by way of picture production, which has been breath-taking, but this has also left us somewhat indifferent to this kind of thrill.

What we are now demanding in Talking Moving Pictures is histrionic ability. Acting.

We, who have seen the British player in the cast of the British pictures released in Canada, are unanimous in our decision that the acting is superlative and unrivalled.



RALEIGH



RAY LEWIS

PRESENTS

HOLLYWOOD is evidently trying to impress the world with the fact that it is an Infant Industry, for the baby complex is making itself heard generally, in the current movie publicity.

For instance, the Toronto Daily Star, had a picture, important position, of Harold Lloyd, with three of his children. Not long since we read that Mary Pickford wanted a baby; and saw no reason why she did not page Douglas Fairbanks.

Later, we heard that Joan Crawford wanted a baby; and more publicity followed which stated that if Joan induced Fairbanks, Jr., to furnish the baby, Joan would lose her M-G-M contract.

The "Silver Screen" this month has an important article headed "Have Stars Found New Love Ideals?" There is a story about Helen Hayes (Mrs. Charles McArthur) her "Act of God Baby," a picture of Helen Hayes, her husband and the baby.

There is a picture of Nancy Carroll and a reference to her baby. Esther Ralston's baby is also in evidence pictorially, and the fact that the baby cost the blonde beauty a \$100,000 contract.

There is a photo of Ann Harding, her husband and their baby, and also one of Bebe Daniels, with a mention of her baby.

NOW in this same fan publication, or Camera Classics, both Lilyan Tashman and Gloria Swanson desire you to "tell the world" they want a baby.

Listen to Lilyan, "Yes, you can announce to the world, if you want to, that I intend to have a baby, am planning to have a baby, hope to have this baby, maybe one, maybe two — maybe."

"You get this, don't you," states the writer of this baby story, "Lil Tashman, discussing layettes, nurseries, obstetricians, and not kidding a bit."

Our readers will especially be impressed by the biological and scientific value of the article, through the use of the word, obstetricians.

It is such an alluring word to use in connection with an alluring star. But let us hear more of Lilyan's baby talk, "When I have my baby, I want it to be Ed's baby, in every particular."

Lilyan is married to Edmund Lowe. Here we pause to agree with Lilyan that it must be Ed's baby in every particular, if Ed is to be the father of this baby. But hark, to the devoted, motherly stuff Lilyan is publicizing, "I want it to look like Ed, to be like Ed, to have Ed's mind."

In other words, Lilyan wants to evidently hand everything to Ed. What a thrill for Lilyan's fans!

BUT you have not heard the half of it, listen to Gloria Swanson's crooning lullaby, "If I do marry again, and I may, I think it probable that I will," (she has) "I can tell you one thing positively, and you can tell it to the world," (more world news) "I shall marry for one major reason, and one only, to have more children."

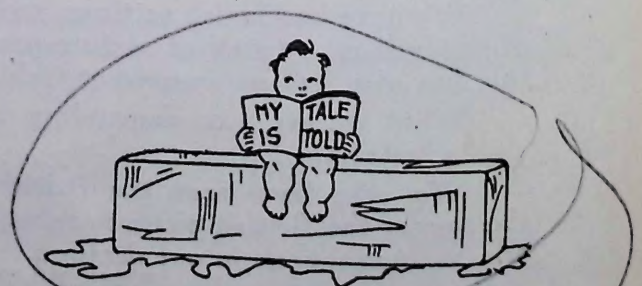
"Little Gloria is ten, Brother is eight. I want more babies in my home. I need them. I want, of course, a son. Every woman does, I am no exception, I want a baby, now, and I want time to give to it. I want to feed it its orange juice, give it its morning cereal, play with it, dress it, take care of it."

Lilyan talks the same way; and you remember Clara Bow's baby talk, just before she, literally speaking, passed out of the picture? Shopping for baby's clothes, etc., and Clara was Miss Clara Bow, as far as the world knew, at that time.

All the world loves a baby; and it has been said that the "tired business man" loves "baby talk," but has never grown excited in particular about real babies, not his own.

Someone must have told Hollywood to become maternal and paternal, to show the world how domesticated stars really were, just like "plain folks" who marry and love each other, with a one man, one woman devotion; and who look forward to motherhood and fatherhood with that ardour which has no sense of the values of an economic depression.

Now we were under the impression in Canada that this "Industry was grown-up, that it was the third largest Industry in the United States, not overlooking its importance in the British Empire; and we here page Mr. Will Hays, and request him to inform the stars of Hollywood that if they want babies, to have them as most women do, without a loud speaker, through which they desire to "tell the world."



Helen Hayes make Big Hit, Loew's, Toronto—M.G.M.'s "Sin of Madelon Claudet"

published & etc

The New Film on Broadway

By Betty Ross

BAD COMPANY," based on a story by Jack Lait; directed by Tay Garnett; an RKO-Pathe production.

This is a new gangster picture featuring Helen Twelvetrees and Ricardo Cortez. All the accoutrements of gangland are again conceived in this picture that is filled with racketeers, policemen, machine guns, etc.

In one of the big scenes seven racketeers are lined up against a wall and disposed of in the Chicago manner. In another, several hundred policemen lay siege to the gang leader's strong-hold, in the New York manner.

Goldie tries hard to be the sardonic character. If he becomes a little ludicrous in his more savage moods, splitting a man's head for suggesting that a dinner coat ordinarily has but one button, turning homicidal lunatic when a cat pushes a plaster bust of himself off the table—he is at least honestly amusing. Ricardo Cortez plays the part effectively, carrying his delusions well, making his audience believe that the unintentional humor in his lines and situations was carefully planned.

Between Goldie and the machine guns, "Bad Company" is good entertainment of its kind. Tay Garnett has a nice talent with the camera and the scenes move along fluidly. He does carry suspense to an extreme in the sequence where the young husband walks blindly into a trap set for him by Gorio, switching the camera back and forth between the waiting murderers and the victim until the audience is tense and howling for the kill, then deliberately passing over the climax.

Helen Twelvetrees does well by the rather inept role of the girl who doesn't know her husband and her

brother are in the racket. Paul Hurst is amusing as the simpleton butler of the great Goldie. The other characters are handled in the routine manner they deserve.

* * * *

THE CHAMP," a Metro-Goldwyn-Mayer picture. This is the latest talkie to feature young Jackie Cooper, erstwhile gang comedy star, and more recently seen in "Skippy." In this picture the little urchin strengthens his hold on the hearts of movie fans in a manner that is as masterful as that of any mature actor.

Here he is seen as the son of an ex-prize fight champion, played by Wallace Beery. He leads his drunken father about the streets in a very possessive way, protecting him from the evils of drink and gambling that constantly beckon to him. The champ loves his little son and realizes his own inability to raise the lad, so when his former wife asks for the child, he relinquishes his grip on the boy.

But little Cooper runs away from his new, clean home, preferring the colorful life of his drunken father, to the softness of mother love and protection.

Then the Champ is matched to fight a rising young Mexican battler, and against his doctor's orders, enters the ring. He makes a supreme effort to win the fight to regain his wealth for his little son, but in spite of his victory, the strain proves too much for the old battler, and he dies.

The last few scenes are intensely dramatic, and in the end "Skippy" Cooper rushes back to his mother's arms.

Don't fail to see this exciting picture.

Three Rousing British Cheers!

(Special to Digest from Winnipeg)

A writer in the London Daily Mail utters three rousing cheers for the growing power of the British talking pictures. It wasn't the quota law which saved the industry: it was the development of the sound film. The companies there have exceeded the required British quota four times over. Next year it is declared that 50 per cent. of the productions will be British as against the required 10 per cent. The writer dwells heavily on the economic side stating in pounds sterling, which have an array of six figures after them, that this money and this employment will be retained in Britain instead of going to Hollywood.

So far as Winnipeg is concerned the number of British "talkies" shown here is gradually increasing and so, too, are their box office receipts. Criticism which still lingers is of the mechanical end. Take "Tell England," as an example. It has been at the Province Theatre, Winnipeg, for one week. The "realness" of the picture is an outstanding compliment to the intelligence of its audiences.

McLaughlin-Buick Uses Talkies

Agents, dealers, salesmen and their staffs from all over the Manitoba zone of General Motors Products of Canada met November 17 in Winnipeg at the Gaiety Theatre for the purpose of discussing the sales policy, and also for private demonstration and explanation, of the new 1932 McLaughlin-Buick, there being 150 representatives gathered for demonstrations of the new car through the medium of the "talkies." This is the first occasion upon which sound pictures have been used at such a meeting, and proved most effective.

Through the medium of these pictures, R. S. McLaughlin, President of the company, Oshawa, Ont., addressed the zone organization. He stressed the fact that "nothing has ever been put on the market more reliable than the McLaughlin-Buick car."

By means of the film method, William C. Herring, General Sales Manager of General Motors Products of Canada, also was heard. He reviewed the sales activity of the year, and outlined the favorable prospects for the coming season.

Paramount declares dividend, 2½%, to be paid in stock script Dec. 31st, 1931

Observations



By The Editor

THE TORONTO SATURDAY NIGHT had an interesting review on the British International picture, "Dreyfus." While we are on the subject of "Dreyfus," may we here take the opportunity to inform exhibitors that this B.I.P. feature is being released through the Regal Films, that the British International Films of Canada, Limited, has the present exclusive Canadian franchise for the distribution of British International Pictures in Canada, covering a long term of years.

"Dreyfus" was one of the B.I.P. features which Regal had to release on its old contract with British International Pictures. We hope that this information will answer the several inquiries which have come to The Digest office in connection with the release of B.I.P. pictures.

* * * *

SEVERAL of the B. I. P. pictures, under franchise to British International Films of Canada, Limited, were mentioned in the group of pictures advertized in "The Victory Group," by Regal Films, but this was prior to the franchise which British International Films of Canada, Limited, arranged with B.I.P.

May we, in order to avoid any further confusion in this matter, enumerate the following pictures, presented by British International Films of Canada, Limited: "Carnival," "Carmen" (released as "Gipsy Blood"), "Love Lies," "The Man At Six," "Keepers of Youth," "The House Opposite," "Shadow Between," "Fascination," "The Limping Man" (Creeping Shadows), "Rich and Strange" as being some of the B.I.P. features mentioned in The Victory Group, released by Regal Films. These features will only be obtainable through British International Films of Canada, Limited, states Frank J. Meyers, Canadian Sales Manager for the company.

* * * *

AND NOW for "Dreyfus," that most excellent British feature, recently presented at the Tivoli, Toronto.

"Dreyfus" created considerable talk about town. The cause of conversation was the excellence of the acting and the fact that the director took no liberties with history, the production adhering strictly to the sequence of events which developed in the case of Dreyfus.

* * * *

THE SATURDAY NIGHT critic's attitude toward this British picture and the Metro-Goldwyn-Mayer production, "The Sin of Madelon Claudet," with Helen Hayes, is an interesting one. It appears that this critic has been disturbed, just as you and I, over the Motion Picture Industry, which always presents an eleventh hour solution to its own problems.

When you have about made up your mind that the Industry is going to the proverbial "bow-wows," that Wall St. is growling like a "bear," that Independence is "down and out," that the public is tired of its Movies, that production is at its lowest ebb by way of quality, that there will be a shortage of product, along comes the Talking Picture and then the British Film Interest, along comes "The Guardsman," or a "Cimarron," or a Helen Hayes in "The Sin of Madelon Claudet," or a Marie

Dressler, or a "Dreyfus," a George Arliss to make you say, "All's well that end's well," the Movies are worth while.

There is something very sincere and fresh about the viewpoint of the Saturday Night Movie critic, here it is, it is different, it is worth while considering:

"THE DREYFUS CASE"

QUITE frequently, after watching something even more lavishly inane than usual in the pictures, one comes home with the feeling that the movies are permanently retarded mentally; which is the tender modern way of saying that they are just plain feeble-minded. At such times one suspects that the whole motion picture organization—large, handsome, and in many ways admirable as it is—was dropped on the head by its nurse as an infant industry; and that though it has now grown to adult size and has learned to co-ordinate quite remarkably and even to make simple human sounds, it can never grow beyond a state of complete mental innocence.

If this were consistently the case one could settle down to it with patience and even with satisfaction, for, as someone has pointed out, the next best thing to excellence in any art is a rich badness. The trouble with the movies is that they don't retain this rich badness of theirs consistently. Every little while they surprise one by rising to heights of genuine human dignity, or by some display of insight or artistry so authentic that the picture ceases to exist as photography or even as narrative, and becomes a separate experience of one's own.

This happened twice in Toronto in a single week. "The Dreyfus Case" and "The Sin of Madelon Claudet" are both pictures to convince almost anyone that the movies are coming at last into maturity and understanding.

Of the two "The Dreyfus Case" is perhaps the more consistently good. The Dreyfus story itself is perfect movie raw material. That is to say there are at least a dozen points at which it might have been distorted from its essential integrity of outline and made over into arbitrary romance. Instead the makers decided with sober heroism to stand or fall by the documentary evidence. And so they carry the story forward, step by step, exactly as it occurred; with the result that they have recreated not only the incident and the period, but all the excitement, the actual fury and fanatical partisanship that surrounded that extraordinary drama.

Cedric Hardwicke, the English actor, plays Dreyfus—an undistinguished-looking little man, bald, middle-aged, always nervously working at his nose-glasses, and with scarcely any gesture except that, able to project an almost overwhelming sense of his anguish, his helplessness and his essential human dignity.

The Dreyfus case covers the final decade of the Victorian era, and background and detail are meticulously faithful to the period. Indeed the interiors revealed, with their drapes and overdrapes, their jardiniere stands,

(Continued on Page 11)

"The Shadow Between" a B.I.P. Feature is a magnificently mounted production with acting superlative.—Editor

"Hello Canada"

H. R. H.

The Prince of Wales,

CALLING!

Birmingham, England, Nov. 17th.

"This is the rule which I ask you to follow; in great purchases and small, first choice for Home Products; second choice for products of the Empire Overseas.

"I appeal to every woman who is listening to take this opportunity of doing her country a service.

"The whole world is concerned," the Prince continued, "to see the fortunes of this country solidly established, and we cannot rest content with our fortunes while so many of our producers find it difficult to market what they have produced."---

H.R.H. The Prince of Wales' Radio Plea.

- BUY NOW -

The Big British International Eight

British International Films of Canada Limited

Film Building

277 VICTORIA STREET - TORONTO

BUY NOW

The Big British International

8

1. "Flying Fool"
2. "Hobson's Choice"
3. "Keepers of Youth"
4. "My Wife's Family"
5. "The Shadow Between"
6. "Glamour"
7. "House Opposite"
8. "Fascination"

Ready for Release

Elstree vs. H



Heather Angel, Britain's Joan Bennett

'Elstree, the British Hollywood, offers you Betty Amann as a competitor to the "made in U.S.A." style of vamp

ARE British girls less attractive than American girls?

If so, is this the reason British films have not made the hit in Canada that American motion pictures have?

Or is the reason more deep-rooted than that?

It's all a big batch of blarney, and when a prominent English writer gets a job in the United States and then says "pretty girls are five-a-penny on Broadway; you scarcely turn after a face that would stop the traffic in Piccadilly," she's just writing herself into a good job!

I would like to know just how often traffic has been stopped in Piccadilly by Beauties and then I'll argue about the rest of her exaggeration.

British films were not popular in Canada (note that I use the past tense) for two primary reasons. First, Canada is economically annexed, to the United States in the question of amusements; second, until the last year or so, British films were inferior to the American product.

However, the reformation is at hand!

Recent British pictures have amply demonstrated that the studios at

Elstree, near London, are equipped and manned to turn out a product that, from the technical standpoint, is equal to, and often superior to, the Hollywood product.

In the field of acting, Britain has always dominated the English-speaking stage. The success of Sir Barry Jackson's company, the D'Oyly Carte Opera Company and other British troupes which have toured Canada is proof of that. You can go back through history and pick out the Irvings, Trees, Barrymores and Garricks, to substantiate the argument; or if you want to come up to the present, consider the screen with George Arliss, Clive Brook, Charlie Chaplin, Ronald Colman, Reginald Denny, Ralph Forbes, Stan Laurel, Dorothy MacKall and many others among the headliners hailing from Britain.

Britain and Canada have made imposing contributions to the success of American films, but the time has come when Britain has taken her own movie industry in hand and the exodus is stopping.

Then there is the question of money! Hollywood makes its films

A real British beauty—the perfect profile of Joan Barry

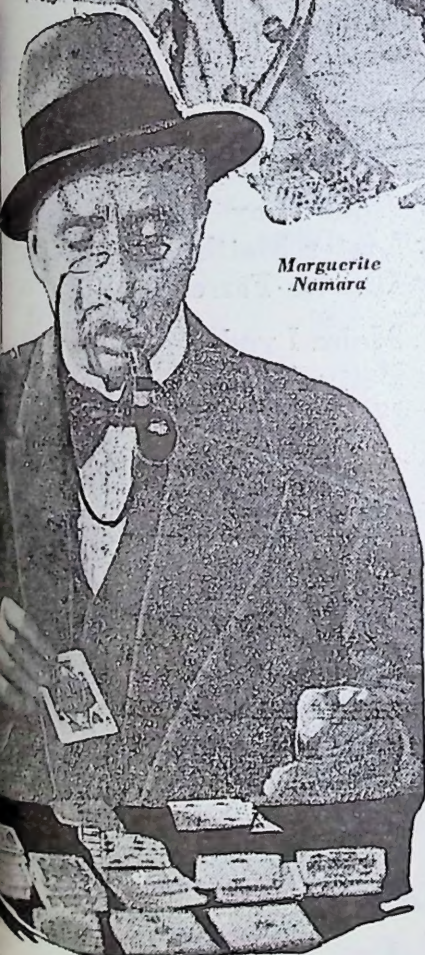
for an immediate market of more than 22,000 theatres, plus another 1,100 in Canada. Britain's theatrical total less than 5,000 and, it is so natural that with less than one quarter of the number of theatres provide revenue, Britain cannot tempt to make films with the extravagance that characterizes Hollywood.

ALY, SATURDAY, NOVEMBER 14, 1931

Hollywood



Marguerite Namara



to character impersonations, the English actor is in a class by himself

entire empire were the United States, but she would have an enormously greater field to draw from.



Moira Lynd, a sample of what the Britisher likes in ingenues

Supposing that this does cut down on Britain's chances for making "epic" pictures, let us look at what is left.

Can Britain compete with Hollywood in screencraft? In the British pictures that have been shown here during the past year, it is quite evident that British technique is on a par with any in the world. We know that British acting is the best. Even the minor character roles in old country films have brought forth exclamations of admiration.

British films don't have stars, ordinarily, it is the teamwork of the entire cast that makes them so excellent. Consider the various types in the picture "Atlantic" or the jurors and jury room sequences in "Murder." Frank Lawton was the star of "Young Woodley" and the



Molly Lamont is a young South African beauty prize winner who is making good in a big way with British International at Elstree

next time he appeared he was playing a "comparatively insignificant" bit.

This brings up the question of just what are stars—movie stars?

The news stands are flooded with journals and periodicals filled with interesting stories and attractive pictures which have made the names of American film stars by-words in every home. The outstanding reason for our disinterest in the British product has been lack of this type of publicity.

Practically every film fan in Canada knows that Constance Bennett makes \$30,000 a week when she is working; but how many know how much Lillian Harvey makes?

For that matter, do you know who Lillian Harvey is?

Maybe you will recall that a couple of weeks ago I mentioned her on this page. She is the English movie actress who was lifted bodily from her car and carried through the streets of Vienna on the shoulders of admiring fans when she recently visited the Austrian capital to make a personal appearance. This is a demonstration such as Constance Bennett may never hope to have, yet Lillian Harvey's picture would probably be a box office flop in Canada.

The thing is, we go to movies to see personalities—look the theatre ads, big bold type proclaiming the appearance of Nellie Nitwit in "Ain't Love Grand"—the picture doesn't matter, we're going to see Nellie, and, my dear, she always wears such thrilling negligees!

This brings us back to our first question—the women go to shows to

see the handsome heroes and the men go to see the pretty girls—are British girls (and heroes) less attractive than American ones?

What do you think?

Take a look at our layout this week. It is made up from some of the pictures that have been filtering through the British studios—how do you think they stack up with Hollywood? After one look at Joan Barry's profile, I was smitten—that's what prompted this article, in fact. Then take a look at Marguerite Namara, the world famous prima donna who is appearing in a British production of "Carmen"—Isn't she a wicked looking vamp? Molly Lamont came all the way from South Africa to give Britain a rival to Lilyan Tashman. Will she do? I'm asking you. Hollywood is quite proud of Sidney Fox—well, Elstree has Heather Angel—you'll find her up above. She has that wistful come-heather look in her eye.

The shelly looking gent is Laurence Olivier. He's the reason British girls leave home (and go to movies) and if we had magazines telling how much he liked horses or what he ate for breakfast, plus many pages monthly devoted to fine photographs of the lad, he would doubtless compete with Gary Cooper and the rest of the Hollywood colony that we know so intimately. Just take a look at the old chap playing solitaire—Isn't that a real character for you?

What do you think? Will they do?

After all, it is up to you as to what shall be the outcome of the battle of Elstree vs. Hollywood.

**British International Films
of Canada Limited**

277 Victoria St.

Toronto

COMING!

British International Pictures

"Best on the Market"

"Carnival"

Director
Anthony Asquith

Drama based on
Compton Mackenzie's
Novel

★ Carl Harbord
★ Ann Casson

"Rich and Strange"

Director
Alfred Hitchcock

Comedy Drama
which covers
territory in a
journey of laughs.

★ Henry Kendall
★ Joan Barry
★ Percy Marmont
★ Betty Amann

"Almost a Honeymoon"

Director
Monty Banks

A hilarious farce-comedy,
from the play by
Walter Ellis

★ Clifford Mollison
★ Dodo Watts

"Creeping Shadows"

Director
John Orton

Adapted from
"The Limping Man"
Ghostly - weird.
Another "Dracula"

★ Franklin Dyall
★ Lester Matthews
★ Arthur Hardy
★ Margot Grahame

"Girl in the Night"

Director
Henry Edwards

Mystery Drama
Sensationally
Amusing

★ Henry Edwards
★ Dorothy Boyd
★ Sam Livesey

"Many Waters"

Director
Milton Rosmer

Society Drama
by Monckton Hoffe
"Many Waters Cannot
Quench Love"

★ Lilian Hall-Davis
★ Arthur Margetson
★ Donald Calthrop

"Man at Six"

Director
Harry Hughes

A Drama of Thrills.

★ Anne Grey
★ Lester Matthews
★ Charles Farrell

"The Perfect Lady"

Director
Milton Rosmer

Light Comedy
(The Lovelorn Lady)
Beautiful gowns,
lavish settings,
lovely women — ah!

★ Moira Lynd
★ Betty Amann
★ Harry Wilcoxon

"Love Lies"

Director
Lupino Lane

Farce Comedy
"Irresistibly Funny"

★ Stanley Lupino
★ Dorothy Boyd
★ Jack Hobbs

"Gipsy Blood"
(CARMEN)

Director
Cecil Lewis

Film version of
well-known
opera
Georgious - Impressive
Popular - Seductive
Youthful!

★ Marguerite Namara
★ Tom Burke
★ Lance Fairfax
★ Lester Matthews
★ Dennis Wyndham
★ D. Hay Petrie

Musical Director Dr. Malcolm Sargent

Two More to be Announced for 1931-32.

These Productions are released only through

British International Films of Canada Limited

Film Building---277 Victoria St. - Toronto

FRANK J. MEYERS, Canadian Sales Manager.

New York Times Calls "Flying Fool" as Thrilling As "Hell's Angels"

THE BRITISH International Films of Canada, Limited, has opened its permanent Toronto offices in the Film Building, 277 Victoria Street.

On another page of The Digest, exhibitors will note that this Exchange is offering the Big British International Eight, which include eight hand-picked features.

"Flying Fool," directed by Walter Summers is described as "one long thrill."

The Morning Post reviewed it as "Real thrills, real movie stuff."

"Flying Fool," had a run at the London Pavilion, and created a most favourable impression, in fact its reception bordered on the sensational, for "The Flying Fool" is in its nature that type of picture over which one must grow wildly enthusiastic.

The Daily Sketch called it "A show to interest, amuse and excite." The Sunday Pictorial heralded it as "Rich and rousing entertainment," while the Evening Standard's comment was "Full of spectacular scenes."

THE NEW YORK TIMES, coming over to the American angle on this British flying picture said. "At times as thrilling as Howard Hughes' much more expensive production."

Exhibitors remember the thrills in the Howard Hughes production for United Artists, "Hell's Angels," this flying picture was called. You remember that The Digest stated that the flying scenes were worth many times the price of admission.

The New York Times, in its statement, "at times as thrilling as the Howard Hughes' production, is particularly referring to the flying scenes. We agree with the New York Times, for the flying scenes in the British International "Flying Fool" are the best flying scenes we have ever witnessed on a screen.

The direction is by Walter Summers, who has given Canada such British successes as "The Battle of the Somme," "The Marne," "Ypres," etc.

The photography is by Claude Friese-Greene, who is the son of the inventor of the first motion picture machine, preceding Edison, by two years, in his patent.

"MY WIFE'S FAMILY" is another of the Big British International Eight being released through British International Films of Canada, Limited.

"My Wife's Family" has been directed by Monty Banks. The Sunday Pictorial calls Monty, "The cleverest creator of Film comedy in this country, 'and since Great Britain is 'some country' we conclude that Monty Banks is 'some director.'"

The Evening News has this to say of "My Wife's Family," "I am prepared to prophesy that this is going to be one of the most successful British pictures of the year." And this is not all of it, the Sunday Despatch states, "This picture will be literally a riot wherever it is seen."

The New York Times states, "'My Wife's Family' is calculated to draw quite as well as, if not better than, some of the much more widely advertized successes of the British comic screen."

AND then there is "Hobson's Choice," produced by the director of "Young Woodley," and "Keepers of Youth," Thomas Bentley.

The Motion Picture Herald says of "Hobson's Choice," "It certainly is one of the most effective pieces of Eng-

lish characterization ever turned out of an English studio."

There are, also, "Glamour," "Fascination," "The House Opposite," "The Shadow Between," and "Keepers of Youth," all equally good, all features.

Observations

(Continued from Page 6)

their headed screens and hassocks embroidered in Berlin wool, might have come straight out of the Victorian and Albert Museum. And the people who move against this background belong to it, not only by virtue of their over-elaborate dress, their Guardsman's mustachios, their fluted frills and absurd side-whiskers, but through some actual quality of being what an inspired director contrived to infuse into them.

"The Dreyfus Case" proves, as no motion picture, perhaps, has proved before, how much historical drama lies in a quiet, pervasive and poignant accuracy."

—Toronto Saturday Night.

* * * * *

"THE SIN OF MADELON CLAUDET" is just as good a picture as "The Guardsman," but it will prove more generally popular in that it has been built for small town audiences to understand and enjoy. Helen Hayes has entered the stardom of the screen without any possible questioning of her ability to be there.

No finer characterization than Madelon Claudet, for heart appeal, has been presented through the medium of the screen.

You remember how Al Jolson was advertized in "The Singing Fool?" Exhibitors and the public were advised to bring their handkerchiefs, plenty of them before looking at the picture. The possibilities of "The Singing Fool" to make you cry were exploited, publicized, in fact the audience all walked into the theatre weeping, but once inside, viewing the picture, quite a number of normal humans, who escaped the hypnotism of tears, wondered what all the crying was for, and promptly returned their handkerchiefs to their pockets, or purses.

* * * * *

IT HAS been said that some exhibitors, noting that the audience refused to cry, cried bitterly themselves, for they had been told that every tear was worth a hundred dollars. Now we are not going to start the tears a-rolling with "The Sin of Madelon Claudet," but we assure our readers that we cried, oh how we cried; and that the tears shed over Madelon are as valuable to the box-office as pearls born from the wound of an oyster. Now please do not ask us to give you the details of how an oyster is irritated, or wounded into giving birth to a pearl. What we are intent upon emphasizing is that these tears you shed, over Madelon Claudet, are as valuable as pearls, in other words, Helen Hayes will make your audience cry dollars into your box-office. It is a real picture and again, it is an M-G-M. —Editor.

Variety reports that the success of the British-made film is the "Great Surprise" in London. "Exhibitors are voluntarily showing 30 percent British Films although the quota requires but a ten percent.

"Grosses are big, out of the last eight British films shown, 'six were home market winners, one was bad, and one was fair,' states Variety.

"Studios are going up all around London. It is rumoured that there will be a 25% ad valorem tax on all imported product, shortly to be passed by the government."

Manchester Guardian calls "Gipsy Blood"—British International Films of Canada Release, "Another feather in the cap of B.I.P."



Show Business



Mayor J. M. Bygott officiated at the opening of the Hollywood Theatre, Campbellford, Ont. Mr. A. Rappaport, well-known in Toronto is the proprietor and manager of the theatre. "New Moon" was the opening feature, followed by "Trans-Atlantic" for the last half of the week.

Major Patton, of the Government Motion Picture Bureau, Toronto, has arranged with Tom Daley of the Uptown Theatre for the presentation of a two-reel picture, which the Government made, at Wessex, England. Last year Major Patton, accompanied by other members of the Government staff, made a tour throughout Great Britain, for the purpose of bringing back to Canada some of the pictorial splendour and English atmosphere to be found in the United Kingdom.

"Wessex," England, as a motion picture, is particularly inviting. The scenic beauty, coupled with the excellence of the photography make this little big feature, in truth a feature for any program. How so much scenic wealth and interest could have escaped the English motion picture camera is just one of those things which bear out the traditional saying, "distant fields are greenest." This may not be the exact quotation, but it is sufficiently descriptive to convey our meaning. British producers are cradled in the beauty and historical landmarks of the Mother Country and the British Isles. They take it for granted, whereas a little more of England in the British Pictures and upon the Screens of the Empire would mean a little more of England in the Empire's complex; and a little more for England in the Empire's trade.

Mayor Ernie Marks gives entire receipts of his theatre, the New Martin, for the benefit fund of the Oshawa Associated Welfare Societies. The staff also donated their services.

Manager Andrew Giaschi of the King George Theatre, Huntsville, Ont., has made several changes in the equipment of his theatre, discarding the old system of lighting for new reflector arc lights, with increased candle power of nearly 150%. This will give this theatre's screen the same brilliancy in presentation as that enjoyed in the best houses. Acoustical values are also being tested out with the introduction of certain felt padding to improve voice reproduction and eliminate reverberations.

His Majesty's Trade Commissioner, Mr. A. M. Wiseman, has a statement in Maclean's of November 15th, in connection with "Have British Movies a Chance?" The statement by Mr. Wiseman, is in its nature a reply to a statement made by Colonel Drew, in the October issue of Maclean's, which gave some information in connection with British Pictures which were in part statistically incorrect.

Manager Watt, Empress, Penticton, B.C., stresses popularity, wholesome, human type of shows!

Col. John Drew, in his article, did not apparently have official figures regarding British Pictures in Canada, to give him a basis upon which to form his opinions. Mr. Wiseman points out that "big strides have been made in the British Talking Picture Industry. Before the end of 1931, according to official figures, 105 feature talking films will have been produced in England, and in 1932 the estimated production will be 130. Not all of these, it is true, will appeal to Canadian audiences, although the figures quoted specifically exclude films of a doubtful quality, but it may be assumed that there will be a considerably greater number of British feature films suitable for display in Canadian first-run houses than has been the case in the past."

Mr. Wiseman concludes his statement with, "While it is unfortunately true that British films have not received quite as much support as might have been hoped for in Toronto, although "Atlantic" and "One Embarrassing Night" must be excepted from this general statement, nevertheless, I am in possession of figures which indicate that their reception elsewhere has been exceedingly encouraging, and in leading houses in Montreal, Winnipeg, and Vancouver, average records of attendance and financial returns have actually been broken."

(Special to Digest from Winnipeg)

A vigorous protest to film producers against the Hollywood versions of newspaper life, by Sigma Delta Chi, professional journalistic fraternity, appears likely.

Acting on the suggestion made by newspaper publishers in Western Canada that the organization take a stand on the subject, the executive council of the fraternity has decided to bring the matter before its convention for a resolution.

In making the suggestion it was pointed out that an organized protest against the "Hollywood Reporter" with its drunken sottishness, was in order.

"So far nothing has been done about it," one editor remarks, "but it is high time steps be taken. The average newspaper man is living a decent, helpful life, but the public would never get that idea from the film monstrosities. Recent motion pictures have traduced newspaper men. The average reporter is not a bootlegger, a racketeer or a drunken sot, as the pictures portray him," he said.

The music bureau of the Winnipeg Board of Trade successfully arranged with the management of the 33 moving picture theatres in Winnipeg and district for the issuance of free tickets to exhibitions during the regular hours, for unemployed and their families. The secretary of the Board of Trade said in this project they had received the hearty co-operation of the managers of the various theatres. The Board left it in the hands of the Music Bureau to arrange the details and the subject was carefully investigated and considered in the interests of the theatres, as well as unemployed. Every registered unemployed person in Winnipeg with their families may now avail himself or herself of the privilege.

Toronto Theatres

LOEWS—Manager Jules Bernstein — "The Sin of Madelon Claudet." A Metro-Goldwyn-Mayer production with Helen Hayes, Neil Hamilton, and Lewis Stone. The story unfolds as Jean Hersholt, an old family friend, is telling Dr. Claudet's wife, Karen Morely, who is going to leave her husband, what real sacrifice is. As she tells the story, one sees the life of Madelon Claudet from the time she was young and beautiful, until she is old and grey. Neil Hamilton, a young artist with whom Madelon is living as a common law wife, leaves; and when Madelon's baby is born she is forced to make a living for him. She becomes Lewis Stone's mistress, and is put in prison as his accomplice, when he is apprehended for stealing. Madelon gives her son to another woman to bring up, hiding her identity from him, as she thought it would be detrimental to him, to be known as her son. Released from prison she becomes a prostitute in order to support the child. When she sees him in later years, he is a successful physician; and taking a liking to the old woman, Dr. Claudet adopts her, supporting her for the rest of her life. Helen Hayes is superb as Madelon, and is a great acquisition to the screen. Directed by Edgar Selwyn.

UPTOWN—Manager Tom Daley—George O'Brien in the Fox film, "Riders of the Purple Sage." George O'Brien sets out to find his sister. He arrives at the heroine's ranch and is informed that his sister is dead, and that her child has been kidnapped. The girl will not disclose the name of the man who brought his sister to the ranch. He is successful in finding his niece and sends her out of the country, with the man she loves. The Judge of the Court is trying to get the possession of the heroine's ranch, but is prevented from doing so by George O'Brien, who exposes him as the man who caused his sister's death. He kills the judge and escapes with the heroine.

TIVOLI—Manager James Lynch — "The Dreyfus Case," a British International Picture with an exceptionally fine cast, consisting of Cedric Hardwicke, as Dreyfus; Beatrix Thomson, as his wife, Lucie; Sam Livesy as Labori, George Merritt as Emil Zola, and Charles Carson as Colonel Picquart. Dreyfus was a Jewish officer in the French Army who was sent to Devil's Island, the French penal settlement, on a trumped up charge of treason. Emile Zola, a prominent writer, and an ardent patriot, took the case up, and fought it in the courts; although he had excellent counsel he lost the case. However, this brought the matter forward into the sight of the world. A great deal of indignation was aroused, that an innocent man should be sentenced to life imprisonment, in order to save the face of several important people. Major Esterhazy proves to be the guilty party, and after fifteen years imprisonment, Dreyfus is vindicated. Directed by I. W. Kraemer and Milton Rosmer.

IMPERIAL—Manager H. V. Knevels — A Fox feature, "Heartbreak," with Charles Farrell and Madge Evans. Farrell is an American aviator in love with an Austrian Countess, Madge Evans. He kills her brother in an air duel, and deserts the American army, in order to tell her how it all happened. Madge says she hates him, and thereupon he returns to the army, only to be sentenced to imprisonment for the duration of the war. After his discharge he returns to his Austrian Countess who forgives all. Directed by Alfred Werker.

SHEA'S—Manager Jerry Shea — Helen Twelvetrees in the R.K.O. production, "A Woman of Experience." Helen is not accepted for nursing work in the war, as she is a woman with a questionable reputation. She enlists as a spy, and is detailed to watch one of the army officers. She does not stick to her job, as she falls in love with a young naval officer. When he goes to war she goes back to her work, and is nearly killed. Knowing that she is not good enough for the young officer she has written him that there is somebody else she loves; but when he returns, having only six months to live, she consents to marry him. Directed by Harry Joe Brown.

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Rabbi Eisendrath delivers sermon "Dreyfus" picture. Toronto Mail and Empire gives "Dreyfus" editorial

Round About the Studios

Cheron Gets Silent Role in "Emma"

Being assigned to a "silent" role in a talking picture is a distinction enjoyed by Andre Cheron, French war "ace" and now an actor. Cheron was assigned recently the role of Pierre, a foreign nobleman, in "Emma," Marie Dressler's new starring film for Metro-Goldwyn-Mayer.

In the story he is the husband of Myrna Loy and is not supposed to understand English. He is an important character in the picture, but he doesn't say anything, acting his entire part in pantomime.

Naval Officer Technical Adviser

In order that the naval details should be as far as possible authentic in the B.I.P. film, "Jigger Goes to Sea," in which that popular comedian, Ernie Lotinga, appears as a jolly Jack Tar, the services of Lieutenant-Commander L. F. John Hunt, R.N., have been secured as technical adviser.

Columbia Setting New Record

With six pictures in production, three in preparation, and several either ready for shooting, in the cutting room, or about to be released, the Columbia studios are making a new record for speed and capacity production.

Pictures before the camera are "Feathered Serpent," "Forbidden," "Blonde Baby," "Yellow," "The Fighting Marshal" and "Justice Rides Again." "Feathered Serpent" is the first of the two Edgar Wallace productions to be offered by the company this season. R. William Neill is the director.

Edgar Kennedy in Bill Boyd Feature

Having completed a series of six "Mr. Average Man" Comedies, in which he is starring for RKO Pathe, Edgar Kennedy is playing one of the featured roles in "Bad Timber," a dramatic story of logging and lumber camps, starring Bill Boyd.

In "Bad Timber," Kennedy will be allowed to perpetuate his "burning up" characterizations made famous in the "Mr. Average Man" series. His role is "Baldy," an eccentric, rather dumb lumberman.



Helen Twelvetrees, R.K.O.-Pathe star.

Chosen for Cast of "Bill the Conqueror"

Heather Angel, dark, petite with wistful eyes, was chosen by Norman Walker for the part of the farmer's daughter in his production of "Bill the Conqueror" for B.I.P.

English Writers for Metro

Phillip and Aimee Stuart, well-known English playwrights, have arrived in Hollywood, and are to do two original stories for Metro-Goldwyn-Mayer.

"City Lights" Makes Record

Charlie Chaplin's "City Lights" has just completed a run of thirty weeks in the Folies Marigny, Paris, thus setting up a record for all time, it was learned recently in a trans-Atlantic telephone conversation made by Arthur W. Kelly, Vice-President and Treasurer of United Artists.



Ginger Rogers who appears in "Suicide Fleet," for R.K.O.

Maureen O'Sullivan Added to Cast of "Tarzan"

Maureen O'Sullivan and Doris Lloyd have been added to the cast of "Tarzan," the African adventure story now being directed for Metro-Goldwyn-Mayer by W. S. Van Dyke. Johnny Weissmuller, national swimming champion, has the title role in this picture. The story is an adaptation from the Edgar Rice Burroughs novels.

Added to Cast of "Murders in the Rue Morgue"

Yesterday Carl Laemmle, Jr., announced three more players for "Murders in the Rue Morgue," a Universal production. They are John T. Murray, Betsy Ross Clarke and Arlene Francis. The featured players are Sidney Fox and Bela Lugosi and the cast includes Brandon Hurst, Bert Roach, Darcy Corrigan and Noble Johnson.

"Cress" Smith New York McEvoy in Chicago

Cresson E. Smith has taken up his quarters at 1560 Broadway in his new capacity as chief assistant to Ned E. Depinet in the new Radio-Pathe line-up. "Cress" was formerly Midwestern District Manager for Pathe. He arrived in town yesterday.

E. L. (Eddie) McEvoy, who was Eastern District Manager of Pathe with offices in New York, has already taken charge of the Midwestern District, with headquarters in Chicago.

Roland Young Added to Cast of "Courage"

Roland Young has been added to the cast of Robert Montgomery's new Metro-Goldwyn-Mayer starring film, "Courage." This is a production based on an original screen story by Frederick Lonsdale, with Robert Z. Leonard, who last made "Susan Lennox," as director. Madge Evans has the principal feminine role in "Courage."

James Flavin Signed With Universal

James Flavin, well-known legitimate actor, was signed by Carl Laemmle, Jr., on a five years' contract for leads in Universal Pictures.

Amusement Tax, London, has no effect upon theatre attendance! Exhibitors surprised at increased attendance